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BULLETIN OF LOMBARD COLLEGE

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The School of Three Arts

SPECIAL BULLETIN

OF

The School of Three Arts

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Lombard College

DEC 28 1920

Mrs. Anna Groff-Bryant, Director

Date of Opening:
Tuesday, September 11, 1917

Lombard College
Galesburg, Illinois

Mrs. Anna Groff-Bryant

Lombard College—"Old Main"

SCHOOL OF THREE ARTS

Faculty.

JOSEPH MAYO TILDEN
President of Lombard College

MRS. ANNA GROFF-BRYANT
Director of the School of Three Arts
and Professor of Vocal Art

GLENN DILLARD GUNN
Visiting Director of the Piano Department

FLORENCE SCHOLL
Instructor in Piano
and
In Charge of the Beginners' Piano Department

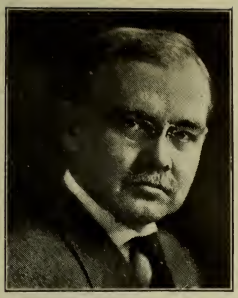
WILLIAM COURTLAND COOPER
Professor of Violin

JESSIE GLAZE STRONG
Instructor in Public School Music

MRS. LILLIAN WOODWARD STREET
Visiting Director of Dramatic Art

MRS. ELGIE LOWRY FISCHER
Instructor in Expression

WINNIFRED GERTRUDE TOMPKINS
Assistant in Vocal Art



Glenn Dillard Gunn
Visiting Director of
Piano

Lillian Woodward Street
Visiting Director of
Expression

Anna Groff-Bryant
Director
School of Three Arts

Florence Scholl
Piano

Elgie Lowry Fischer
Expression

LOMBARD COLLEGE

School of Three Arts

FOREWORD

The School of Three Arts of Lombard College is different from any department of any college of which we know and it is the desire of the faculty of the School of Three Arts that this shall be so.

Modern American social life demands an increased attention to that side of cultural education which can be derived only from a study of the Three Arts: Vocal Art, Piano, and Expression,—together with enough of the liberal arts to form a well rounded education complete only by this correlation.

Scope of Study

With the above purpose in mind, various plans of study are offered in the School of Three Arts, each leading to a definite result, but each so planned as to complete a liberal education specializing in that department in the School of Three Arts in which the student wishes to major. The work of the School of Three Arts has a definite credit value toward the college degrees and when completed according to the carefully laid down plans which correlate the special work of the School of Three Arts with courses in the liberal arts, the student receives his college degree in the subject chosen.

Growth

During the past three years, the School of Three Arts has grown from a mere department requiring a visiting director, to such an extent that the original visiting director, Madam Anna Groff-Bryant, has become a resident director and spends all of her time in directing the affairs and faculty of the school.

Advantages of Galesburg

Galesburg is recognized as one of the most cultured small cities of Illinois, due doubtless to the fact that here are located two old colleges of recognized standing, each one supporting an excellent school of music and vocal art. The Galesburg Woman's Club, an organization for the cultural advancement of its women, gives in a large number of departments excellent lectures and recitals during the year. Many of the churches contribute to the educational development of the city and both colleges conduct lectures and recitals, giving unusual opportunity for the frequent hearing of the best lectures and music.

Lombard College—on the Campus

LOMBARD COLLEGE

Lombard College, with a history of liberal education of over fifty years, situated on the most beautiful campus in the State of Illinois, offers special advantages to students wishing the rounded out education planned in the School of Three Arts. The student life is democratic to an extraordinary degree, and Lombard College being situated on the highest point of ground between the Illinois and Mississippi rivers offers the natural healthful advantages of its location.

Student Life.

Residence in Lombard Hall, the women's dormitory, provides healthful congeniality for the students, under Christian, homelike influence, where the students at all times are under the care and direction of a resident matron or house-mother as well as a large proportion of the women teachers of the college. Under a careful method of conference each student is assigned to a faculty advisor at the beginning of her study and during the entire course this advisor watches with extreme care the progress and social life of the student.

ANNA GROFF-BRYANT

Madam Anna Groff-Bryant, Director of the School of Three Arts, has so developed this department of Lombard College that during the past year she has decided to give her entire time to this work rather than to divide it between Lombard and her Chicago studios.

In moving her Chicago activities to Galesburg, Madam Anna Groff-Bryant is developing a distinct musical atmosphere at Lombard and at the same time keeping in direct touch with Chicago musical interests.

The following from an editorial in the Galesburg Republican-Register of March 22, 1917, bespeaks the excellent work Madam Groff-Bryant is doing for education and music in Galesburg:

"The courses have met the approval of the public and Galesburg's name comes to be linked up with all that is greatest and most delightful and most artistic in music. . . . . .

"Mme. Bryant is doing much for Galesburg. She has spared neither time nor labor and it all tends to cultivate a fine musical taste and a desire for the best music. . . . . .

"All this is very gratifying, but, after all, is nothing but the to-be-expected result of the fine effort put forth by Mme. Anna Groff-Bryant in Galesburg and the great success which has attended it. . . . . "

Artists' Recitals.

During the season of 1916-17, the World Famous Artists' Recitals, given under the management of Anna Groff-Bryant, included the following:

Mischa Elman, Violinist
The Fuller Sisters, Folk Songs
Josef Hofmann, Pianist
Madame Johanna Gadski, Dramatic Soprano.
Madame Alma Gluck, Soprano
George Hamlin, Tenor, and Glenn Dillard Gunn, Pianist.

The following World Famous Artists are engaged for the season of 1917-18:

Madame Louise Homer, Contralto, Metropolitan Opera Co.
Efrem Zimbalist, Talented Violinist
Madame Amelita Galli-Curci, Chicago Opera Company
The sensation of the season, 1916-17.
James Goddard, Basso, Chicago Grand Opera Company
Theo Karle, the Famous Tenor of New York.

VISITING DIRECTORS

In order to make the School of Three Arts the factor which it should be in the community it is necessary that there shall be a director for the department of Piano and the department of Expression sufficiently versed in his work to anticipate the high quality of results being accomplished in the School of Three Arts. This has been done in an unusually satisfactory way by selecting people of unquestioned ability and fame to oversee the work by frequent visits to Lombard, while the actual teaching is carried on by professors who have studied under these directors.

Glenn Dillard Gunn

Mr. Glenn Dillard Gunn, conductor and founder of the American Symphony Orchestra of Chicago, and who was for many years musical editor of the Chicago Tribune, Inter-Ocean and Journal, is one of America's best known pianists, and the School of Three Arts has been fortunate in securing his services for another year as its visiting director. He will make regular visits to Lombard College at stated intervals, conducting personal examinations of all piano students in their work in both practice and theory and from time to time will give lecture recitals for the student body of Lombard College.

Miss Florence Scholl, a pupil of Mr. Gunn for several years, will be the resident instructor in charge of the Piano Department.

Mrs. Lillian Woodward Street

Mrs. Lillian Woodward Street has also been re-engaged for the ensuing year and as visiting director of the department of Expression and Dramatic Art will give that artistic finish to this important department for which she is famous. Mrs. Street's talents and personal charms have won for her praiseworthy commendation from the critics of America, London, and Paris. She will, in her stated visits to Lombard College, examine the students in their work, coach plays and give recitals.

Elgie Lowry Fischer, for many years a pupil of Mrs. Street, will be the resident instructor in Expression and in charge of that department.

With the School of Three Arts under the direction of Madam Anna Groff-Bryant and such efficient directors as Mr. Gunn and Mrs. Street, it is not impossible to conceive that every little while Galesburg will, as in the past, be startled with artistic and educational innovations.

OUTLINE OF INSTRUCTION

Recognizing the great benefits to be derived from clearly defined and thoroughly systematized study, the School of Three Arts presents the folowing suggested plans of study, which are highly recommended as comprising a more fully rounded education in each of the branches contemplated.

I. A four years' course leading to degree of Bachelor of Arts in Vocal Art.
II. A four years' course leading to degree Bachelor of Music.
III. A four years' course leading to degree Bachelor of Science in Expression.
IV. A two years' course leading to certificate in Public School Music.
V. A two years' course leading to certificate in Vocal Art.

The complete suggested plans of study will be found on the pages following, together with cost of complete tuition in each course and a full description of each of the suggested courses mentioned.

The method of instruction in the above courses consists of private individual lessons, private class lessons, general classes and personal practice.

ADMISSION TO THE SCHOOL OF THREE ARTS

Admission to the School of Three Arts is governed by the same requirements as admission to Lombard College and all other recognized colleges. Details of this may be found in the general catalog.

Each student majoring in the subjects of the School of Three Arts must be registered under one of the following classifications:

Regular Course Students. These are candidates for a degree or a certificate. Such students must satisfy college entrance requirements as outlined on page 19 of the general catalog.

Partial Course Students. Persons wishing to perfect themselves in some special line of endeavor and students wishing to take only such work in the School of Three Arts as is their special interest, may be registered as partial course students. Such students, not candidates for degree or diploma, are, of course, not subject to the regular requirements for admission and will be admitted as special students after conference with the director.

Vocal Art Studio, Lombard College

School of Three Arts
Division of Vocal Art

SUGGESTED PLAN OF STUDY FOR A. B. IN VOCAL ART

(For tuition rate, see page 33)

FRESHMAN

	Credit per semester First	Second
Mathematics 13, 14	2	2
or		
Biology 13, 14	3	3
English, 1, 2	3	3
Foreign Language	3	3
Freshman Voice, Two Private Lessons (V. A., 1, 2)	1	1
Technique (V. A. 11, 12), Song Analysis (V. A. 9-10)	1	1
Physical Education	1	1
Harmony (Music Theory 3, 4)	2	2
Electives	2 or 3	2 or 3
	16	16

SOPHOMORE

	Credit per semester First	Second
Expression 1, 2	3	3
Foreign Language	3	3
European History (Hist. 1, 2)	3	3
History of Music (Music Theory 1, 2)	2	2
Physical Education 3, 4	1	1
Sophomore Voice, Two Private Lessons per week (V. A. 3, 4)	1	1
Harmony (Music Theory, 5, 6)	1	1
Elective	1	1
	15	15

JUNIOR

	Credit per semester First	Second
Economics 1	3	
Educational Psychology (Education 2)		3
English Literature (English 17, 18)	3	3
Junior Vocal (Vocal Art 5, 6), Two Private Lessons per week	2	2
Junior Normal (V. A. 15, 16), Oratorio (V. A. 19, 20)	1	1
Electives and Minor	6	6
	15	15

SENIOR

	Credit per semester First	Second
Education 3, 4	3	3
Acoustics (Physics 5, 6)	1	1
Senior Vocal (Vocal Art 7, 8), Two Private Lessons per week	2	2
Recital and Thesis		
Electives and Minor	9	9
	16	16

Note—The elective hours to complete the one hundred twenty-four required for the degree of A. B. in Vocal Art should be taken from general catalog in departments other than Vocal or Music. This four-year plan of study allows for the necessary language, scientific, and cultural subjects, with sufficient work in the major chosen from the School of Three Arts to warrant the degree offered. The regular rules of Lombard College regarding majors and minors, groups, and required courses will apply to all students.

Students electing more private work than detailed above, will pay as shown on page 33.

COURSES IN VOCAL ART

MRS. GROFF-BRYANT

Following are the various courses offered in the division of Vocal Art under the direction of Anna Groff-Bryant. These courses are given according to the plan on the previous page.

1, 2. Freshman Vocal Art. Both semesters. One hour.

The aim of the work of the first year in Vocal Art is to correct the peculiarities of the throat, vocal organs, and breathing system, which interfere with correct methods in singing and speaking. This is followed by work in the formation of the voice into individual tones, fundamentals of diction, and soft tone attack. The songs used are purely for technical purposes.

Two twenty-minute private lessons per week.
Prerequisite, Two years special and approved Vocal training.

3, 4. Sophomore Vocal Art. Both semesters. One hour.

Training is offered in the establishing and blending of the three individual tone qualities, lyric, sympathetic, and dramatic, followed by the equalization of vowel sounds, artistic breathing, artistic tone attack and technic. The songs selected are from secular and sacred authors and airs from standard oratorios and operas.

Two twenty-minute private lessons per week.
Prerequisite, Vocal Art 1 and 2.

5, 6. Junior Year Vocal Art. Both semesters. Two hours.

Artistic voice development of the three distinctive tone qualities, the study and perfection of inherent qualities, such as range, volume, resonance, brilliancy, flexibility, and tonal timbres, and the artistic execution of various manners in singing.

Two twenty-minute private lessons per week.
Prerequisite, Vocal Art 3 and 4.

7, 8. Senior Vocal Art. Both semesters. Two hours.

Artistic diction, style and delivery, and interpretation of classic songs, oratorios and operas. The song literature of the last two years includes the classic German, French, Italian songs, recitatives and arias from the standard operas, oratorios, and duets.

Two twenty-minute private lessons per week.
Prerequisite, Vocal Art 5 and 6.

9, 10. Song Analysis. Both semesters. One hour, half credit.

This course presents a study of songs as a whole. Students present their own ideas of the meaning the composer wishes to convey.

11, 12. Explanatory Vocal Technique.
Both semesters. One hour, half credit.

Development of the voice, the methods and reasons for the best vocal instruction, and the manner of presenting these are discussed with practical demonstrations.

13, 14. Song Interpretation. Both semesters.
One hour, half credit.

This course includes by lecture, criticism and recitation, the study of songs in their various parts. Special care is taken to develop the student's power to study a song in detail and to express in simple language the nature, meaning, and worth of each phrase. The class offers criticisms of the student's interpretatoin.

15, 16. Junior Vocal Normal. Both semesters.
One hour, half credit.

This course for teachers is conducted by means of lectures, demonstrations and practical teaching, using people who have certain peculiarities of voice, and explaining the means used to develop better methods in singing.

17, 18. Senior Vocal Normal. Both semesters.
One hour, half credit.

Continuation of 15 and 16 in more technical, extended form.

19, 20. Oratorio and Opera. Both semesters.
One hour, half credit.

A study of sacred music, operas, and the presentation of this class of music.

21, 22. Thesis, Recital. Both semesters.
One hour, no credit.

During the first semester the student will investigate some subject connected with the subject of Vocal Art, and the result will be embodied in a paper. In the second semester, a recital by the student will take the place of the regular thesis in other departments.

A TWO-YEAR PLAN

The four-year plans include the necessary literary, scientific, and cultural subjects, together with sufficient work in the major chosen from the School of Three Arts to warrant the degree offered.

The two-year plans are for students who wish a shorter, rounded-out course, in order that they may begin teaching or platform work at an earlier date. When the student returns after a year or two, full credit is given toward a four-year course for a degree.

SUGGESTED PLAN OF STUDY FOR CERTIFICATE IN VOCAL ART

(For tuition rate, see page 33)

FIRST YEAR

	Credit per semester First	Second
Mathematics 13, 14	2	2
or		
Biology 13, 14	3	3
English 1, 2	3	3
Foreign Language	3	3
Freshman Voice, Two Private Lessons (V. A., 1, 2)	1	1
Technique (V. A. 11, 12), Song Analysis (V. A.9, 10)	1	1
Physical Education	1	1
Harmony (Music Theory 3, 4)	2	2
Electives	2 or 3	2 or 3
	16	16

SECOND YEAR

	Credit per semester First	Second
Expression 1, 2	3	3
Foreign Language	3	3
European History (Hist. 1, 2)	3	3
History of Music (Music Theory 1, 2)	2	2
Physical Education 3, 4	1	1
Sophomore Voice, Two Private Lessons per week (V. A. 3, 4)	1	1
Harmony (Music Theory, 5, 6)	1	1
Elective	1	1
	15	15

Students electing more private work than detailed above, will pay as shown on page 33.

CONCERNING VOCAL EDUCATION

In the musical world the name of Anna Groff-Bryant is associated with the New American School of Vocal Education as its *organizer* and *founder.*

The *New School* is the outgrowth of more than twenty-five years of work as an active teacher and independent thinker conducting a scientific and comparative investigation of the subject, "Voice," and into the truths and fallacies of the three old national schools of voice culture, namely: Old Italian, French,

and German methods; also the origin, causes and conditions of the modern "Individualistic" methods, including all written methods and current vocal science in practice and general vocal conditions.

It has been said in the "Pianistic World" that "there is one method, the right one, which belongs to the whole world and includes everything that has been proved worth while."

This broader viewpoint of "the modern method" in the "Pianistic World" and the gradual getting away from the modern individualistic methods and fads with their limited and natural destructive results, is going to aid materially to interpret the New American System of Vocal Art Education which has stood these many years against the "individual" and "single" ideas of Vocal Methods and advocates the "whole" Vocal Truth.

The right to claim the "whole" truth as represented by the new school is based upon many years of scientific and systematic comparative study and analysis of the three "Old National Schools" known as the Old Italian, The French and German Methods.

This investigation resulted in the New American System of Vocal Art and Education, representing the best only of the world wide ideas of the present and the past.

A striking new feature of the New School is its well organized systems of technique, education, and method of procedure.

The many "Individual Arts" natural to Vocal Art, such as the art of breathing, tone attacks, diction, physical expression, relaxation, execution, technic, and *tone formations,* have been correlated into a unified system of education to bear directly and immediately upon the education and development of the individual, vocally, technically, physically, intellectually, and artistically.

The new system of Vocal Education aims to further develop the individual not merely technically, physically and intellectually, but his imaginative and creative powers, temperament, personality, and individuality.

Lombard College—Piano Studio

School of Three Arts

Division of Piano
and Violin

DIVISION OF PIANO

GLENN DILLARD GUNN, *Visiting Director*
MISS FLORENCE SCHOLL, *Resident Instructor*
With Assisting Teachers

Mr. Glenn Dillard Gunn, who will continue the direction of the Piano Department at Lombard College this year, has occupied a conspicuous place in the musical life of America for the past fifteen years. His attainments as a pianist have won him appearances as soloist with such representative organizations as the New York Symphony Orchestra (Walter Damrosch, conductor), the Chicago Symphony Orchestra (Frederick Stock, conductor)), the Minneapolis Symphony Orchestra (Emil Oberhoffer, conductor), the Boston Opera Orchestra (Wallace Goodrich, conductor). As a writer on musical subjects he has held some of the most impotrant positions in the West. (Musical Editor Chicago *Tribune,* Chicago *Journal* and Chicago *Inter-Ocean,* 1901-1914). He is a member of the extension faculty of the University of Chicago and conductor of the American Symphony Orchestra of Chicago, which organization he founded January 1, 1915.

Mr. Gunn will visit Lombard College at stated intervals to conduct examinations in piano, theory and history, to give lecture recitals and to exercise general supervision of the Piano Department.

Miss Scholl's Record

To the list of worthy young artists who have been presented to the musical public of Chicago from Mr. Gunn's studios, must be added the name of Miss Florence Scholl, who made her debut in that most difficult department of the art, chamber-music, season 1914-1915, in the Fine Arts theater, when she presented the Arthur Foot Trio for piano, violin and 'cello. During the same season she collaborated with a quartet headed by so distinguished an artist as Ludwig Becker in a performance of the Schumann quintette and this season her services again were in demand for the first Chicago performance of the Dohnanyi quintette, and the Schubert trio, Op. 99, in which she was supported by a quartette of string players from the American Symphony Orchestra, headed by Mr. Guy Herbert Woodard. She also made an orchestral appearance presenting the Grieg concerto under Mr. Woodward's direction. There follow brief excerpts from the comments of the press:

Herman Devries in the Chicago American. The Dohnanyi Quintette profited by a performance of delightful balance and

precision. The music, a trifle popular in tone, needed the impulse of Miss Scholl's enthusiasm to carry it to conviction. Incidentally the young woman made brilliant display of a facile and abundant technique as well as of sterling musicianship.

Miss Scholl has been a piano pupil of Mr. Gunn for the past five years during which time she has studied organ and theory with Mr. Wilhelm Middelschulte.

SUGGESTED PLAN OF STUDY FOR MUS. B. DEGREE

(For tuition rate, see page 33)

FRESHMAN	Credit per semester First	Second
Mathematics 13, 14	2	2
or		
Biology 13, 14	3	3
English, 1, 2	3	3
Foreign Language	3	3
Piano 1, 2 (Two Private Lessons a week)	1	1
or Violin 1, 2	1	1
Harmony (Music Theory 3, 4)	2	2
Ear Training (Music Theory 13, 14)	1	1
Physical Education 1, 2	1	1
Electives	2	2
	16	16

SOPHOMORE	Credit per semester First	Second
Foreign Language	3	3
European History (Hist. 1, 2)	3	3
History of Music (Music Theory 1, 2)	2	2
Piano 3, 4 (Two Private Lessons a week)	1	1
or Violin 3, 4	1	1
Advanced Harmony (Music Theory 5, 6)	1	1
Advanced Ear Training (Music Theory 15, 16)	1	1
Sight Singing (Music Theory 17, 18)		
Electives	3	3
Physical Education 3, 4	1	1
	15	15

JUNIOR	Credit per semester First	Second
Economics 1	3	
Educational Psychology (Education 2)		3
Expression 1 and 2	3	3
Counterpoint (Music Theory 7, 8)	2	2
Advanced Sight Singing (Music Theory 19, 20)		
Piano 5, 6 (Two Private Lessons a week)	2	2
or Violin 5, 6	2	2
Electives	5	5
	15	15

SENIOR	Credit per semester First	Second
English Literature 9, 10	3	3
Piano 7, 8 (two Private Lessons a week)	2	2
or Violin 7, 8	2	2
Musical Composition (Music Theory 11, 12)	1	1
Acoustics (Physics 5, 6)	1	1
Recital (Piano 11, 12)		
Ensemble (Piano 9, 10)	1	1
Electives	8	8
	16	16

NOTE—The elective hours to complete the one hundred twenty-four required for graduation must be taken from subjects other than Music.

Students electing more private work than detailed above, will pay as shown on page 34.

COURSES IN PIANO

A, B. Compositions and Etudes. Both semesters. No college credit.

This is a prerequisite course for college work in piano. It will consist of studies from Gurlitt, Czerny, Koehler, Kuhlau, and Clementi Sonatinas. Bach, Little Pieces. Sonatas by Haydn, Mozart, etc. Recreation pieces by Heller, Chaminade, Grieg, etc. Hand formation and relaxation exercises, scales, arpeggios, and keyboard harmony.

1, 2. Freshman Piano. Both semesters. One hour.

Studies, Etudes, etc. Bach: Two Part Inventions; Czerny: op. 299 and op. 740; Jensen: op. 32; MacDowell: op. 39; Czerny octaves and concerto by Mozart.

Beethoven: Sonatas, op. 2, No. 1, op. 14; Mendelssohn: Caprices, op. 16; Chopin: Valses.

Easy Nocturnes, Mazurkas, and Pieces by Mendelssohn, MacDowell, Schumann, Chopin, and Chaminade.

Prerequisite, Piano A, B, or equivalent.

3, 4. Sophomore Piano. Both semesters. One hour.

Studies, Etudes, etc. Czerny: op. 740; Clementi-Tausig; Bach: Three Part Inventions; Concertos by Beethoven, Mendelssohn, Reinecke.

Beethoven: Sonatas, op. 13, 22, 26; Godard: "En Route"; Schumann: "Papillons."

Liszt: First Year of Pilgrimage (selections), Love Dreams and Consolations; Chopin: Ballade A flat, Nocturnes, Polonaise, E flat; Grieg: Holberg Suite; Brahms: Two Rhapsodies, op. 79.

5, 6. Junior Piano. Both semesters. Two hours.

Studies, Chopin Etudes, op. 10 and 25.

Bach: Well Tempered Clavichord; Italian Concerto or Fugue in A Minor.

Beethoven: Sonatas, op. 27, 31, 53, 57; Thirty-two Variations.

Schumann: "Carnival," op. 9; Etudes, op. 10, No. 6; "Kreisleriana," op. 16.

Chopin: Polonaise, op. 53; Ballade in G Minor; Scherzo, B flat Minor; Etude in C, op. 25, No. 12.

Liszt: Etudes in A flat, D flat and F Minor; Polonaise in E; Paganini—Caprices.

Debussy, Ravel and other modern composers.

7, 8. Senior Piano. Both semesters. Two hours.

Studies, Etudes, daily studies, Tausig; transcendental Etudes, Liszt: Etudes, Alkai; Godowsky studies.

Bach-Busoni: Toccata and Fugue in D Minor; Chromatic Fantasie and Fugue.

Beethoven: Sonatas, op. 81, 90, etc.

Schumann: Symphonic Etudes.

Chopin: Fantasie, F Minor, op. 49; Scherzo, C Sharp Minor; Sonata, B flat Minor.

Grieg: Ballade in G Minor.

Rubinstein: Etude on False Notes.

Handel-Paganini: Variations.

Concertos by Henselt, Rubinstein, Liszt and Brahms.

9, 10. Ensemble. Both semesters. One hour, half credit.

Lessons to piano students in playing accompaniments and sonatas with the violin, singing in the glee club and other groups.

11, 12. Recital. Both semesters. One hour, no credit.

The instructor meets the pupils each week in a class recital. Only teacher and pupils are present. Criticism and suggestions are made concerning interpretation and stage deportment. This work prepares the pupils for public recitals which occur frequently.

MUSIC THEORY COURSES

1, 2. History of Music. Both semesters. Two hours.

Open to all students.

Musical elements and their sources in primitive nature. Music of ancients as it has influenced the music of the church. Choral school of the fifteenth and sixteenth centuries. Music of the protestant church. Early instrumental music. Beginnings of opera in Italy.

The great masters: Bach, Händel, Haydn, Mozart, Beethoven, Liszt, Schumann, Mendelssohn, Wagner, Bizet, Cæsar Franck; Modern Composers.

3, 4. Harmony. Both semesters. Two hours.

Freshman Course

Notation, scales, keys, signatures, intervals, formation of triads, chord connection. Inversions of triads and seventh chords. Simple part writing from given sopranos and basses; cadence transposition. Chord progressions at piano.

Study of close and open harmony, modulation begun. Harmonizing melodies which modulate, no figuring being given. Chord progressions and modulations at piano. Related key modulations. Dominant ninth and diminished seventh chords. Secondary sevenths. Irregular treatment of sevenths, original keyboard work.

5, 6. Advanced Harmony. Both semesters. One hour.

SOPHOMORE COURSE

Keyboard work in modulation continued. Advanced secondary sevenths and chromatic chords. Altered chords, irregular resolutions, deceptive cadences; harmonization of florid melodies begun, enharmonic changes.

Suspensions, retardations, appogiatura, anticipation, figuration and accompaniment. Passing tones and organ point. Bach's figured chorals.

7, 8. Counterpoint. Both semesters. Two hours.

JUNIOR COURSE

The different orders of single counterpoint in two, three and four parts. Canon in all forms. Double and triple counterpoint; counterpoint in the twelfth and fifteenth and in more than four parts.

9, 10. Canon and Fugue. Both semesters. One hour.

SENIOR COURSE

Various forms of canon and their use in composition. Free imitation. Two parts canons, all forms. Figure subject and answer. Two and three voiced simple figures. Bach figures. Four voiced figures. The developed fugue. The double fugue. Analysis of Bach fugues.

11, 12. Musical Composition. Both semesters. One hour.

SENIOR COURSE

Elements of musical form. Motive, section, phrases, period and song forms. Dance forms, theme with variations. Analysis of models. Original work.

13, 14. Ear Training. Both semesters. One hour.

FRESHMAN COURSE

Required with harmony. Intervals and triads to be distinguished by ear. Inversion of triads and seventh chords. Scales. Studies in rhythms, motives, phrases, chromatic passage.

15, 16. Advanced Ear Training. Both semesters. One hour.

SOPHOMORE COURSE

Required with harmony. Modulations. Dictation. Thinking and writing music in two or more parts at once. Triad chords in four part music. Altered chords.

17, 18. Sight Singing. Both semesters. One hour, no credit.

Fundamental principles of music, intervals, chromatic scales, common chords, scales, etc. Reading and rhythmic exercises.

Concerning Piano Methods.

It has been most truly said that "there is one method, the right one, which belongs to the whole world and includes everything that has been proved worth while." The principles governing the training of the hand and the development of a pianistic facility are now understood by every well informed pianist. The fads of the last generation which bore the trade mark of this or that distinguished European name have been merged one after another into that definition of pianistic requirements broadly described as "the modern method."

This method recognizes that a constant routine in such expression is as much a part of technical preparation as is the mere training of the hand or the development of a facility in those figures derived from scale and arpeggio which form the basis of the piano idiom. Wherefore the dull and mechanical preface to pianistic study which mistakenly was described as technical preparation has been co-ordinated in the practice of the best modern teachers, with a constant broadening of the student's musical experience. Thus mechanical details are not neglected; but neither are they permitted to occupy the attention of the student to the exclusion of all musical interest.

The modifications necessary to make the "method" keep pace with fundamental technical changes of the instrument have been defined by such masters as Busoni, Godowsky, Hofmann and Bauer. Their usage in matters technical as well as in matters musical forms the foundation of the modern method. Under the familiar caption, "The Training of the Hand," the rigid routine of former generations is replaced by a careful analysis of the individual advantages and limitations of the pupil's hand. Individual needs guide the choice of Etudes and other teaching material; and in developing the pianist it is the constant effort of the teacher also to develop the musician.

BEGINNERS' DEPARTMENT IN PIANO

Miss Scholl and Assisting Teacher

Method Used.

The Effa Ellis Perfield Teaching System will be employed for all instruction in the Beginners' Department in Piano. This method works on the basis of feeling, reasoning, and drill thru eye, ear, and touch. No games or songs except original ones made by the children themselves are used; neither is an apparatus used. The teach-

ing is entirely constructive instead of instructive; and pupils are taught to reason from within and not thru a tangible object from without.

Lessons and Tuition.

The instruction consists of two private piano lessons each week and one class lesson on Saturday at 10:30. Combined tuition for the private lessons and class lesson is $4.00 a month, payable in advance.

Self-reliant Recitals.

Recitals are given by the pupils, who prepare their pieces without aid from any one, the only fair way to judge a pupil's progress.

SUGGESTED COURSE OF STUDY FOR MUS. B. DEGREE IN VIOLIN

Any students wishing to specialize in Violin instead of Piano may substitute Violin for Piano according to the Suggested Plan of Study on page 19, leading to degree Bachelor of Music. The remainder of the plan will be as shown.

COURSES IN VIOLIN

PROFESSOR COOPER

1, 2. Both semesters. One hour.

A student who has had sufficient work to enable him to study Kreutzer Etudes will be admitted to the freshman year in Violin. Otherwise he will be obliged to take a preparatory course, for which no college credit is given.

3, 4. Both semesters. One hour.

In the sophomore year a student should be able to play Kreutzer, scales from the David studies, and such solos as are of a similar grade.

5, 6. Both semesters. Two hours.

A student entering the junior year should be able to play Fialillo, scales from David studies, or any other of equal technique, and the concert studies by Viotti, Rode and Kreutzer.

7, 8. Both semesters. Two hours.

The work of the senior year consists of Rode studies of more advanced grade, concertos and solos by Spohr, De Beriot, Vieuxtemps, and others of similar difficulty.

School of Three Arts
Public School Music

PUBLIC SCHOOL METHODS IN MUSIC

MISS STRONG

Music Course for Teachers.

For students who wish to teach in the public schools of Illinois a program of courses fully sufficient to satisfy the state requirements has been prepared.

1, 2. Public School Methods. Both semesters. One hour.

The materials and problems of the first four or primary grades.

3, 4. Practice Teaching. Both semesters. One hour.

Actual teaching in the primary grades of the Public Schools of Galesburg under supervision of the director.

5, 6. Advanced Public School Methods. Both semesters. One hour.

The materials and problems of Grammar grades and High School.

7, 8. Advanced Practice Teaching. Both semesters. One hour.

Teaching under supervision in Grammar and High School.

SUGGESTED TWO-YEAR PLAN OF STUDY FOR CERTIFICATE IN PUBLIC SCHOOL MUSIC

(For tuition rate, see page 33)

FIRST YEAR	Credit per semester First	Second
English Composition 1, 2	3	3
History of Music (Music Theory 1, 2)	2	2
Harmony (Music Theory 3, 4)	2	2
Ear Training and Sight Singing (Mus. Theory 13, 14, 17, 18)	1	1
Vocal Art 1, 2 (Two Private Lessons a week)	1	1
Piano 1, 2 (Two Private Lessons a week)	1	1
Vocal Technique (V. A. 11, 12), Song Analysis (V. A. 9, 10)	1	1
Public School Methods 1, 2	1	1
Practice Teaching (Public School Methods, 3, 4)	1	1
Physical Education 1, 2	1	1
Elective	3	3
	17	17

SECOND YEAR	Credit per semester First	Second
English Literature	3	3
Education 2 (or 4)		2
Philosophy 1	3	
Advanced Harmony (Music Theory 5, 6)	1	1
Advanced Ear training and Sight Singing (Music Theory 15, 16, 19, 20)	1	1
Vocal Art 3, 4 (two private lessons a week)	1	1
Piano 3, 4 (two private lessons a week)	1	1
Advanced Public School Methods 5, 6	1	1
Practice Teaching (Public School Methods 7, 8)	1	1
Physical Education 3, 4	1	1
Elective	3	3
	16	16

Students electing more private instruction than detailed above will pay according to statement of prices on pages 33, 34.

Lombard College—Alumni Hall

School of Three Arts
Divison of Expression

DIVISION of EXPRESSION and DRAMATIC ART

MRS. LILLIAN WOODWARD STREET, *Visiting Director*
MRS. ELGIE LOWRY FISCHER, *Instructor*
With Assisting Teachers

Mrs. Lillian Woodward Street, the Visiting Director, will resume the direction of the Department of Expression.

She held the position as Director of the Department of Expression at the Chicago Musical College for ten years. Many prominent actors, concert platform and film drama, owe their training to Mrs. Street. Among the number familiar to the public are Ira Wells Coburn, of the Coburn Players, Ethel Clayton, Adda Gleason, Clara Osumond, of the late Richard Mansfield Co.

For the last decade and a half she has held an enviable reputation as an entertainer. Mrs. Street's musical readings have won for her an enviable reputation in London as well as in America. In Europe, this gifted woman created a furore with her charming personality and wonderful art, and she also reigns as a social queen in whatever capital is fortunate enough to enjoy her presence. "In Paris the most gorgeous salons of the American colony have been the background for her entertainments, as, with an exquisitely modulated voice and extraordinary personal magnetism, she holds her audience spell-bound, and is greeted with an ovation at each performance."—*Paris Edition American Register.*

Mrs. Elgie Lowry Fischer, for many years a pupil and assistant to Mrs. Lillian Woodward Street, will be the Resident Instructor of the Department.

She holds a diploma from the Department of Expression of the Chicago Musical College, 1909, receiving their first prize medal. Immediately thereupon she began post-graduate work with Mrs. Lillian Woodward Street, head of the Department.

Among earlier positions she held the directorship of the Department of Expression in Birmingham Seminary, Birmingham, Alabama. But in the immediate past she has been associated with Mrs. Lillian Woodward Street as assistant in her studios in Chicago.

As an entertainer and reader she has also won unusual prominence, having appeared in Fine Arts Theatre, the Gold Room of the Congress Hotel, and the La Salle Hotel, in Chicago.

In her spring tour to California she made a specialty of Creole readings in costume recitals in which she gained unusual success.

SUGGESTED PLAN OF STUDY FOR A. B. IN EXPRESSION

(For tuition rate, see page 33)

FRESHMAN	Credit per semester First	Second
Mathematics 13, 14	2	2
or		
Biology 13, 14	3	3
English 1, 2	3	3
Latin	3	3
Physical Education 1, 2	1	1
Expression 1, 2	3	3
Private Expression	1	1
Electives	2	2
	16	16

SOPHOMORE	Credit per semester First	Second
European History (Hist. 1, 2)	3	3
Latin	3	3
Physical Education 3, 4	1	1
Expression 3, 4	3	3
Extemporaneous Speaking (Expression 5)	2	
Story Telling (Expression 6)		2
Private Expression	1	1
Electives	3	3
	16	16

JUNIOR	Credit per semester First	Second
English 9, 10	3	3
Economics 1	3	
Educational Psychology (Education 2)		3
Argumentation (Expression 7)	3	
Debating (Expression 8)		3
Advanced Technique (Expression 9, 10)	2	2
Private Expression	1	1
Electives	4	4
	16	16

SENIOR	Credit per semester First	Second
Philosophy of Education (Education 3)	3	
Principles of Teaching (Education 4)		3
English Drama (Eng. 21)	3	
English Novel (Eng. 22)		3
Stage Training (Expression 11, 12)	2	2
Play (Expression 13)	1	
Recital (Expression 14)		
Private Expression	1	1
Electives	4	5
	14	14

NOTE—The elective hours to complete the one hundred twenty-four required for graduation should be selected from departments other than Expression. Students should elect so that requirements for minors, groups, and graduation shall be followed.

Students electing more private work than detailed above, will pay as shown on page 34.

EXPRESSION

Mrs. Elgie Lowry Fischer

Mrs. Lillian Woodward Street, Visiting Director

The Department of Expression and Dramatic Art offers to its students the highest advantages for a thorough training in voice, diction, and personal bearing. It seeks to insure freedom in conversation, public speaking, and reading.

The work done in the classes is of value not only to those who desire special instruction in graceful stage or platform deportment, but also to every person who aspires to the development of a strong, convincing personality.

The best work, of course, can be accomplished only by combining private instruction with regular class work, to insure highest artistic excellence, the ideal of the Department.

A four year course leading to a degree of Bachelor of Arts in Expression is offered, which prepares the student in various branches of the work, including the fundamentals of Expression, Public Speaking, Debate, Oratory, and Dramatic Art. Private instruction is given in all branches including monolog, with or without music, repertoire, speech making, drawing-room and platform recitals.

1, 2. Fundamentals of Expression.

Both semesters. Three hours.

Rudiments of Expression: philosophy of gesture, physical culture, analytical reading of poetry, English diction, Shakespeare, (Dramatic Interpretation).

Raymond's *Orator's Manual;* Whittier's *Complete Poetical Works;* selections from Shakespeare, other poets, and separate plays edited by W. J. Rolfe.

3, 4. Fundamentals of Expression.

Both semesters. Three hours.

Technique of Expression, pantomime and rhythmic gymnastics, interpretative reading of modern drama; Shakespeare (Dramatic Interpretation), platform deportment. Prerequisite, Expression 2.

S. H. Clark's *Interpretation of the Printed Page;* Bassett's *Handbook of Oral Reading.*

5. Extemporaneous Speaking. First semester. Two hours.

Short addresses on current topics; after dinner speeches. Development of ability to think and speak before audiences. Prerequisite, 1 and 2.

6. Story Telling. Second semester. Two hours.

Original stories and club talks with criticism. Preparation for "story hour" work by the study of childhood literature, myth, fables, fairy tales, and rhymes. Prerequisite, 1 and 2.

7. Argumentation. First semester. Three hours.

A basic course in public speaking recommended for sophomores. Special training in logical analysis, brief making, refutation, and persuasion. Prerequisite, 1 and 2.

Foster's *Argumentation.*

8. Debate. Second semester. Three hours.

Practical work in note making, construction of evidence, debating from the floor. Based on course 7, which is prerequisite.

9, 10. Applied Technique of Expression.

Both semesters. Two hours.

Advanced study and practice in the theory of Expression and Dramatic Art, with special voice culture for speaking; stage training, interpretative reading, and criticism.

Chamberlain and Clark's *Principles of Vocal Expression and Literary Interpretation.*

11, 12. Dramatic Training. Both semesters. Two hours.

Presentation of classic, standard, and modern plays; drawing room and platform recitals. This is a senior course, following Expression 9 and 10, which are prerequisite.

13. Major Course. Original Play. First semester. One hour.

In place of the paper for the first semester required of all seniors, those seniors majoring in expression are required to write an original play.

14. Major Course. Senior Recital.

Second semester. One hour, no credit.

In the second semester the Senior Recital takes the place of the regular paper required of major students.

15, 16. Private Work. Both semesters. One hour.

Credit will be allowed, if sanctioned by the Dean, for private work in Expression.

School of Three Arts
Rates of Tuition

TUITION IN THE SCHOOL OF THREE ARTS.

All students are advised to pursue the regular suggested plans of study leading to a degree or certificate, for by following the schedules laid down expenses will be materially less than they are for special, selected courses.

Tuition for Regular Students in Vocal Art.

Regular students, candidates for the A. B. in Vocal Art, who pursue the suggested plan of study as outlined on page 12 will pay $130 each semester, which includes tuition, private lesson, and all expenses of the semester except practice piano rental.

Tuition for Regular Students in Piano and Music Theory.

Regular students, candidates for the Bachelor of Music degree, who pursue the suggested plan of study as outlined on page 19 will pay $85 each semester, which includes tuition, private lessons, and all expenses of the semester except practice piano rental.

Tuition for Regular Students in Expression.

Regular students, candidates for A. B. in Expression, who pursue the suggested plan of study as outlined on page 29 will pay $62.50 each semester, which includes tuition, private lessons, and all expenses of the semester.

Tuition for Regular Students in Public School Music.

Regular students, candidates for Certificate in Public School Music, entitling the holder, without taking the State examinations, to teach in the State of Illinois, provided they pursue the plan of study as outlined on page 26 will pay $160 each semester, which includes all expenses of the semester except practice piano rental.

Tuition for Regular Students in the Two-Year Vocal Art Course.

Regular students, candidates for certificate in the Two-year Vocal Art course, who pursue the suggested plan as described on page 15 will pay $125 each semester, which includes private lessons and all expenses of the semester except practice piano rental.

Fees for Partial Course Students.

For all students who do not take the regular four-year or two-year plan of study as described, the fees will be as stated below:

Vocal.

MRS. GROFF-BRYANT—

1 private lesson per week—30 minutes.....$ 75.00 per semester
2 private lessons per week—20 minutes..... 100.00 per semester
2 private lessons per week—30 minutes..... 125.00 per semester

Vocal. Mrs. Groff-Bryant and Ass't. Teacher—

1 private lesson per week (Mrs. Bryant)
1 private lesson per week (Ass't Teacher) } ...$100.00 per semester

Assisting Teacher with Mrs. Groff-Bryant's Supervision—

1 private lesson per week—30 minutes.....$25.00 per semester
1 private lesson per week—20 minutes..... 20.00 per semester

Piano. Miss Scholl—

1 private lesson per week—30 minutes.....$35.00 per semester
2 private lessons per week—30 minutes..... 55.00 per semester
Single Individual lessons..... 3.00 each

Glenn Dillard Gunn—

Single Individual lessons upon appointment.....$5.00 each

Beginner's Dept. Miss Scholl and Assisting Teachers

2 private lessons a week and
1 Saturday morning class lesson each week } .....$4.00 per month.

(All Piano terms include personal supervision by Glenn Dillard Gunn)

Piano Rental.

One-half hour per day.....$ 3.00 per semester
One hour per day..... 5.00 per semester
Two hours per day..... 9.00 per semester
Three hours per day..... 12.00 per semester

History and Theory.

All courses in History and Theory of Music will be at the rate of $2.00 per semester hour, for the courses elected.

Public School Methods in Music. Miss Strong—

Public School Methods.....$10.00 per semester
Advanced Public School Methods..... 10.00 per semester

Violin. Professor Cooper—

1 private lesson per week—30 minutes.....$25.00 per semester
2 private lessons per week—30 minutes..... 36.00 per semester
Single Individual lessons..... $3.00 each

Expression. Mrs. Elgie Lowry Fischer—

1 private lesson per week—30 minutes.....$35.00 per semester
2 private lessons per week—30 minutes..... 55.00 per semester
Single Individual lessons.....$3.00 each
(All Expression terms include personal supervision by Mrs. Street)

Mrs. Lillian Woodward Street—

Single Individual lessons upon appointment.....$5.00 each

A Grand Opera Recital

School of Three Arts
Student Recitals

STUDENT RECITALS

Each Senior is required as a part of his work to prepare under his instructor a Recital to be presented during the year in Alumni Hall, an auditorium admirably adapted to these artistic presentations. Friends and the student body are invited to these recitals which form one of the attractive and artistic additions to the social life of Lombard College and the School of Three Arts.

The following are programs of a few of these recitals presented during the year 1916-17:

LOMBARD COLLEGE
GALESBURG, ILLINOIS

THE SCHOOL OF THREE ARTS
ANNA GROFF-BRYANT, *Director*
PRESENTS HER STUDENT
MISS MARGARET McCARL
IN HER GRADUATING RECITAL

MONDAY EVENING, APRIL NINTH
NINETEEN HUNDRED AND SEVENTEEN
ALUMNI HALL, COLLEGE CAMPUS

PROGRAM

PART I

Elsa's Dream (Lohengrin) ..... *Wagner*

PART II

Gretchen am Spinnrade ..... *Schubert*
Frühlingsnacht ..... *Schumann*
Solvejg's Song ..... *Grieg*
Ständchen ..... *Strauss*

PART III

Bell Song (Lakme) ..... *Delikes*

PART IV

One Fine Day (Madame Butterfly) ..... *Puccini*

PART V.

Oblation ..... *Ware*
Chanson-Indoue ..... *Rimsky-Korsakoff*
Magdalen at Michel's Gate ..... *Lehmann*
Summertime ..... *Ward-Stephens*
Love Has Wings ..... *Rogers*

PART VI.

Caro Nome (Rigoletto) ..... *Verdi*

Miss Winifred Tompkins at the Piano

LOMBARD COLLEGE
GALESBURG, ILLINOIS

THE SCHOOL OF THREE ARTS
ANNA GROFF-BRYANT, *Director*
PRESENTS
AN EVENING OF GRAND OPERA SCENES
(in costume)
With Attendants, Chorus of Female Slaves and Moorish Dancers

CAST

INTRODUCTION

Prologue—Opera "Pagliacci".....*Leoncavallo*
MR. DUDLEY WENDT

PART I

The Scene from the Opera, "Lohengrin," by Wagner.
Elsa of Brabant—soprano.....Mary Elizabeth Nichols
Telramund, Count of Brabant.....Hugh Sanders
Ortrud, his wife—contralto.....Hazel Meihsner
Attendants to Elsa.....Nelle Jayne, Lucille Knee

PART II

The Mad Scene from the Opera, "Lucia di Lammermoor," *Donizetti*
Lucia—Soprano .....Margaret McCarl

PART III

In the Scene from the Opera, "Aida"—Verdi
Aida, an Egyptian Slave—Soprano.....Viola Elma Graber
Amneric, the Princess of Egypt—Contralto.....Marion Woodley
Chorus of Slaves.....Lucille Knee, Linnie Ruth Mullins, Charlotte Bates, Margaret McCarl, Mary Elizabeth Nichols, Alberta Barret, Anna Gale Stuck, Sara Bennett.
Moorish Dancers.....Ruth Willis and Mary Chain

Miss Winifred Tompkins at the Piano

MONDAY EVENING, MARCH TWENTY-SIXTH
NINETEEN HUNDRED AND SEVENTEEN
ALUMNI HALL, COLLEGE CAMPUS

NOTE: The above program was repeated for the benefit of the Red Cross in Galesburg, Abingdon, Macomb and Galva, Illinois, during May, 1917.

LOMBARD COLLEGE
GALESBURG, ILLINOIS

THE SCHOOL OF THREE ARTS
ANNA GROFF-BRYANT, *Director*
PRESENTS HER STUDENT
MISS VIOLA ELMA GRABER, *Dramatic Soprano*
IN HER GRADUATING RECITAL

MONDAY EVENING, MARCH TWELFTH
NINETEEN HUNDRED AND SEVENTEEN
ALUMNI HALL, COLLEGE CAMPUS

PROGRAM

PART I

Scene
Aria
From the Opera: "Der Freischütz" ..... *v. Weber*
Im Herbst (Autumn) ..... *Franz*
Ein Traum (A Dream) ..... *Grieg*
Vergebliches Ständchen (Folk Song) ..... *Brahms*
Der Schmied (The Smith) ..... *Brahms*

PART II

Schön Gretlein (Fair Gretchen) a Cycle of seven songs ..... *von Fielitz*
I. A Youth Passed By
II. I Stand and Wait
III. Hark! Yonder
IV. The Merry Dance is O'er
V. The Moonbeams Silver the Landscape
VI. I Stand and Linger Where First I Met Him
VII. The Night is Dark and the Tempest Roars

PART III

Chanson Provencale ..... *Dell' Acqua*
Elégie ..... *Massenet*
Aria, "E'er Since the Day" (Opera Louise) ..... *Charpentier*

PART IV

By the Waters ..... *Lieurance*
The Little Irish Girl ..... *Lohr*
Hindu Slumber Song }
Mammy's Song } ..... *Ware*
The Bird of the Wilderness ..... *Horsman*

Miss Winifred Tompkins at the Piano

LOMBARD COLLEGE
GALESBURG, ILLINOIS

THE SCHOOL OF THREE ARTS
DEPARTMENT OF EXPRESSION

ELGIE LOWRY FISCHER
PRESENTS HER STUDENT
MISS EDITH REYNOLDS
IN A GRADUATION RECITAL

ALUMNI HALL
TUESDAY EVENING, JANUARY 23, 1917
AT EIGHT O'CLOCK

PROGRAM

1. Musical Readings
   (a) Two Fishers.....*Phyllis Fergus*
   (b) When We Haven't Said Our Prayers
   Paul Bliss
   (c) They Never Knew.....*Phyllis Fergus*

2. Arrangement from the play,
   "The Maker of Dreams".....*Olaphant Down*

3. The Shampoo Woman.....*Cooke*

4. Domine Quo Vadis.....*William Watson*

5. (a) Song—Sea Pieces.....*MacDowell*
   (b) A. D. 1620—Sea Pieces.....*MacDowell*
   (c) Of Br'er Rabbit—Fireside Scenes...*MacDowell*
   MISS FRANCES ELDRED

6. Italian Costume Readings
   (a) Nicoletta .....*Cooke*
   (b) Da Lettla Boy.....*Daly*
   (c) Mia Carlotta.....*Daly*

LOMBARD COLLEGE
GALESBURG, ILLINOIS

THE SCHOOL OF THREE ARTS
ANNA GRÖFF-BRYANT, *Director*
PRESENTS HER STUDENT
MR. ELTON SPICER, *Lyric Tenor*
IN HIS GRADUATING RECITAL
ASSISTED BY
MISS CHARLOTTE BATES, *Lyric Soprano*

MONDAY EVENING, MAY FOURTEEN
NINETEEN HUNDRED AND SEVENTEEN
ALUMNI HALL, COLLEGE CAMPUS

PROGRAM

PART I

Onaway, Awake, Beloved (Hiawatha) ..... *Coleridge-Taylor*

PART II

Zueignung ..... *Strauss*
Traum durch die Dämmerung ..... *Strauss*
Ungeduld ..... *Schubert*

PART III

Shadow Song (Dinora) ..... *Verdi*
MISS BATES

PART IV

Invictus ..... *Huhn*
Twickenham Ferry ..... *Marsials*
Crimson Petal ..... *Quilter*
There sits a bird on every tree ..... *Foote*

PART V.

Waltz Song ..... *Ware*
The Open Secret ..... *Woodman*
Swing Song ..... *Lehmann*
MISS BATES

PART VI.

The Fiddler of Dooney ..... *Homer*
Deep River ..... *Burleigh*
Elysium ..... *Burleigh*
The Young Warrior ..... *Burleigh*
Miss Winifred Tompkins at the Piano

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